

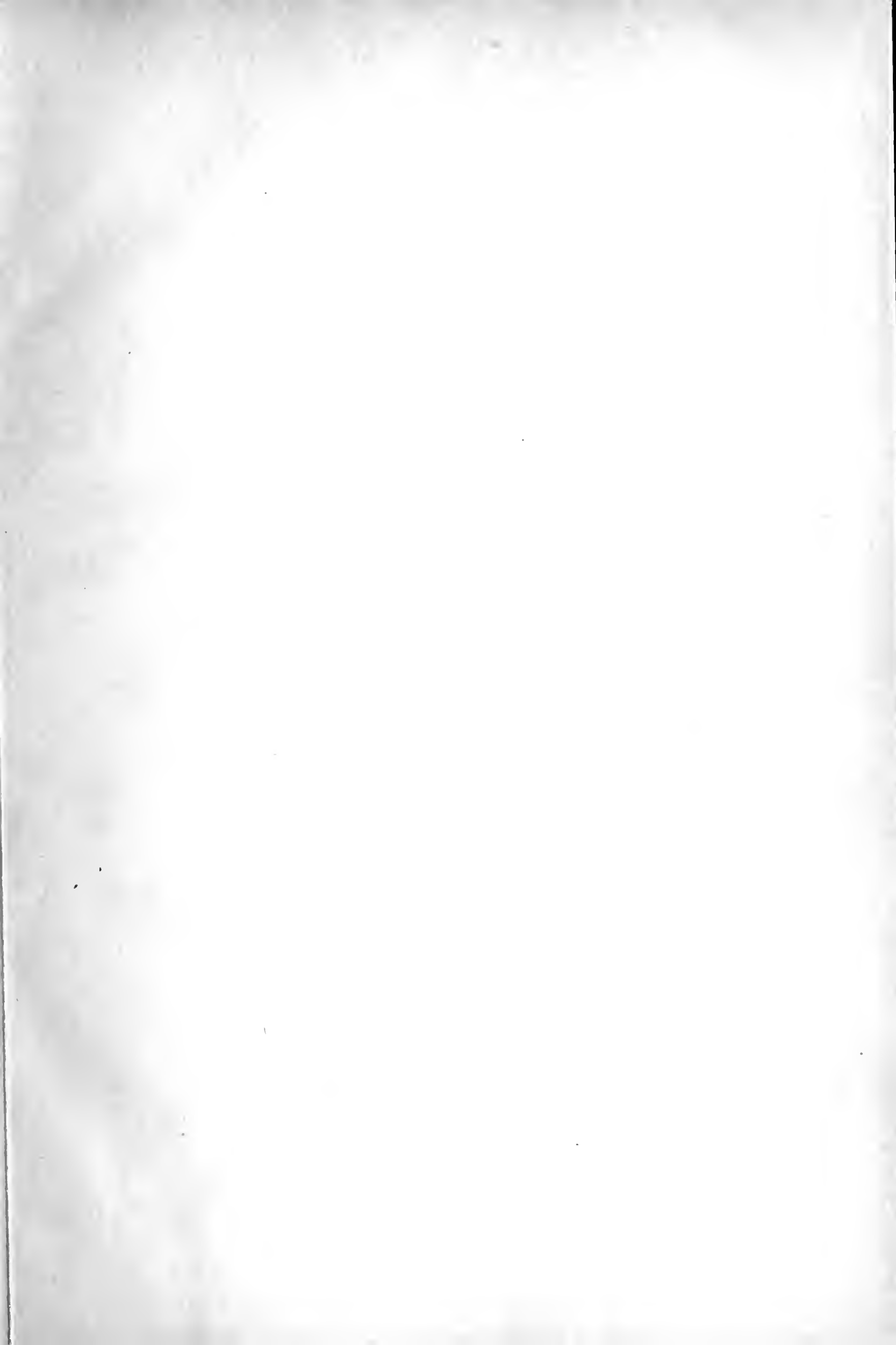
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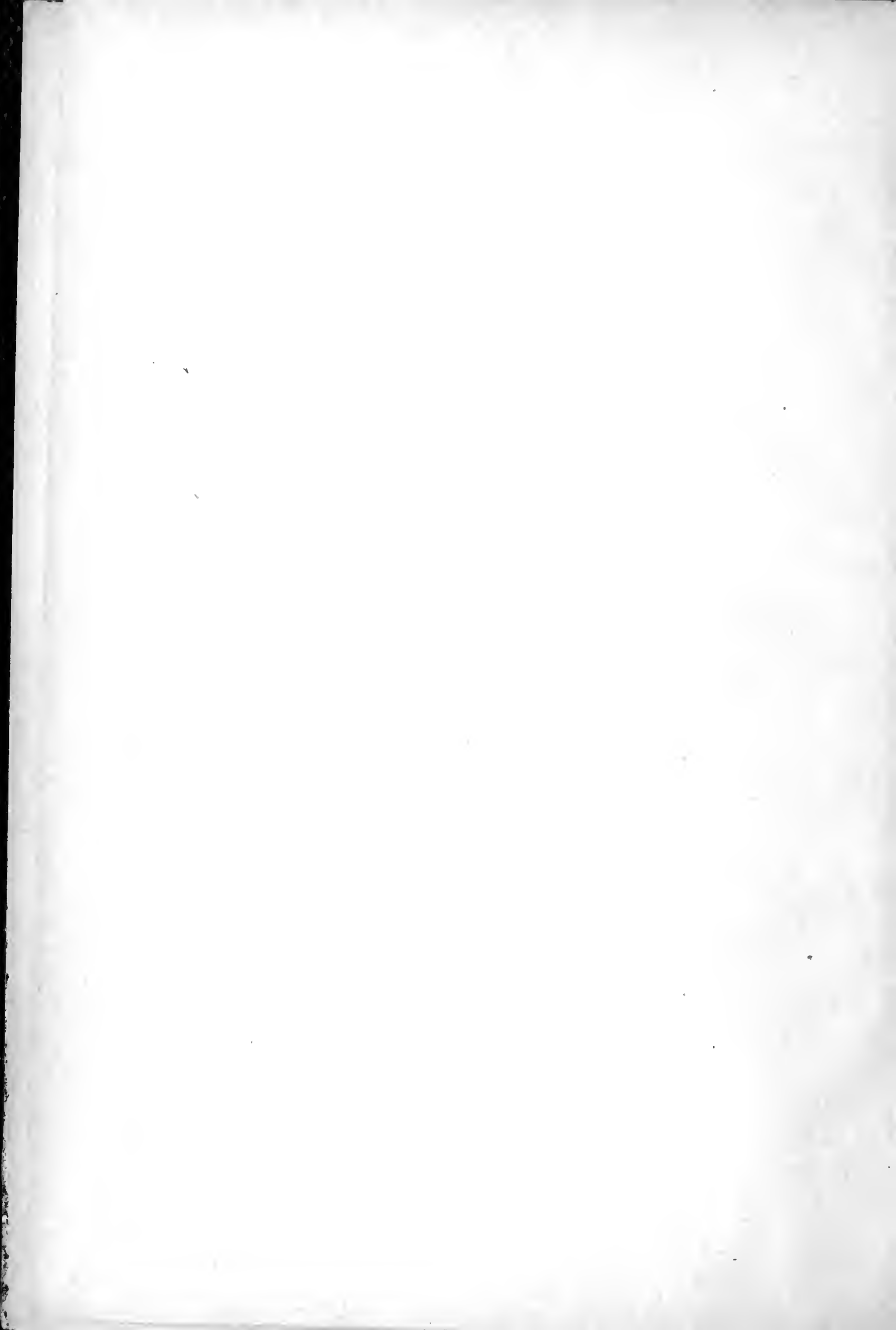
M. *Perulata* inaequalis
Gibber

511

Get out of bed

M
1533
G45C3







M
1533
G+5C3

CANTATE

pour l'Inauguration de
L'EXPOSITION INTERNATIONALE DE BRUXELLES, 1897.

G. ANTHEUNIS.

Paul GILSON.

Très lent.

Sopranos.

Contraltos.

Ténors.

Basses.

Très lent.

PIANO.

f Trompettes *p* au loin. *f* *p*

Très modéré.

rit. *pp*

Orch. *mf* *ff*

mf *pp* *f*

First system of musical notation. The bass staff features a series of chords and eighth notes, starting with a *ff* dynamic marking. The treble staff is mostly silent.

Second system of musical notation. The bass staff continues with chords and eighth notes, marked *mf*. The treble staff has a few notes, marked *pp* and *f*. The system ends with a *dim. peu à peu* instruction.

Third system of musical notation. The bass staff has a triplet of eighth notes marked *mf* and *dim.*. The treble staff has a few notes marked *f*. The system ends with a *p* dynamic marking.

Fourth system of musical notation. The bass staff has a triplet of eighth notes marked *mf*, followed by a *ff* section. The treble staff has a few notes marked *mf*. The system ends with a *mf* dynamic marking.

Fifth system of musical notation. The bass staff has a triplet of eighth notes marked *p*. The treble staff has a few notes marked *p*. The system ends with a *mg.* dynamic marking. A box with the number 4 is above the first measure of the treble staff.

Sixth system of musical notation. The bass staff has a triplet of eighth notes marked *ppp*. The treble staff has a few notes marked *ppp*. The system ends with a *ppp* dynamic marking.

Trompettes lointaines.

(M. $\text{♩} = 60$)

Ténors.. (I)

mp

5

Sa-lut à toi, Sa - lut, grande et noble paix. Toi qui fi -

Basses. *mp*

Sa-lut à toi, Sa - lut, grande et noble paix. Toi qui fi -

pp

dèle a gar - dé l'hé - ri - ta - ge, Où tu nous com - bles de bien -

dèle a gar - dé l'hé - ri - ta - ge, Où tu nous com - bles de bien -

6

faits — A toi d'a - bord no - tre chant, notre homma - ge, A toi

faits — A toi d'a - bord no - tre chant, notre homma - ge, A toi

Ténors.

Basse.

no - tre chant, notre hom - ma - ge!

no - tre chant, notre hom - ma - ge!

*dolce**marc.**m.g.*

7

(II)

Sopranos(Enfants)

O Paix di vi-ne, en

*dolciss.**poco marc.*

qui tout notre œuvre hu-main

Pui - se sa foi quand tu

8.....

8

viens nous sou - ri - re! Et vers son but di-vin tu gui - des.

8.....

L'hu - ma - ni - té, qui te suit libre et fiè -

Soprano. *cresc.* (III) *tutti.* *ff*

Contralto .re. Tu gui-des l'hu - ma-ni - té fière et li - - - bre. A cet-te *ff*

Ténors. A cet-te *ff*

Basse. A cet-te *ff*

A cet-te

9

fê - te, tour - noi que le ciel bé - nit,

fê - te, tour - noi que le ciel bé - nit,

fê - te, tour - noi que le ciel bé - nit,

fê - te, tour - noi que le ciel bé - nit,

fê - te, tour - noi que le ciel bé - nit,

ou tu pa-rai-s fiè-re de tes ri-ches-ses,

Où tu pa-rai-s fiè-re de tes ri-ches-ses,

Où tu pa-rai-s fiè-re de tes ri-ches-ses,

Où tu pa-rai-s fiè-re de tes ri-ches-ses,

10

Où c'est ta voix qui nous ras-semble, Pro-di-gue à

Où c'est ta voix qui nous ras-semble, Pro-di-gue à

Où c'est ta voix qui nous ras-semble, Pro-di-gue à

Où c'est ta voix qui nous ras-semble, Pro-di-gue à

Soprano.
tous, joie, hon - neurs et lar- ges - ses! Pro - di- gue à tous honneurs et

Contralto.
tous, joie, hon - neurs et lar- ges - ses! Pro - di- gue à tous honneurs et

Ténors.
tous, joie, hon - neurs et lar- ges - ses! Pro - di- gue à tous honneurs et

Basse.
tous, joie, hon - neurs et lar- ges - ses! Pro - di- gue à tous honneurs et

11

joie et lar- ges - ses! _____

joie et lar- ges - ses! _____

joie et lar- ges - ses! _____

joie et lar- ges - ses! _____

Modéré.

dim. *più p*

f mg. *p*

12

pp

Trompettes.

(I) (M. ♩ = 72)

Sopranos.

Filles et Garçons.

Tromp. *p*

Vous, ra - ce brune et

blon - de, Vous hô - tes at - ten - dus, Qui

13

des con-fins du mon - de nous ê - tes ac - cou -

rus, Ri - vaux, a - mis sin -

cè - res, O peu - ples, peu - ples frè - res, Soy-

14

ez les bien - ve - nus!

Sopr. *p* Voi - ci l'instant. A - ler - te! les
 Contr. *p* Voi - ci l'instant. A -
 Tén. *pp* Voi - ci l'instant. A -

pal - mes et les fleurs, Par - mi la lice ou
 ler - te! les pal - mes et les fleurs Par -
 ler - te! les pal - mes et les fleurs Par -

ver - te, at - ten - dent les vain - queurs. Cueil -
 mi la lice ou - ver - te, at - ten - dent les vain -
 mi la lice ou - ver - te, at - ten - dent les vain -

cresc.

15

lez troupe a - guer - ri - e des Arts, de l'In - dus -
queurs. Cueil - lez donc, troupe a - guer - ri - e des beaux
queurs. Cueil - lez donc, troupe a - guer - ri - e des beaux

tri - e et des ar - dus la - beurs. Ve -
Arts, de l'In - dus - tri - e et des ar - dus la - beurs.
Arts, de l'In - dus - tri - e et des ar - dus la - beurs.

nez, a - mis sin - cè - res, Ve - nez, ô peu - ples
Ve - nez a - ler - - tes, O peu - ples
ac - cou - rez a - ler - - tes, dans la li - ce ou -

16

cresc.
frè - res! Vous hô-tes at-ten - dus, Soy - ez les bien ve -

cresc.
frè - res! Vous hô-tes at-ten - dus, Soy - ez les bien ve -

ver - te accou - rez a - ler - tes

Basses. *p* *cresc.*
En - trez d'un pas a - ler - te, Par - mi la lice ou -

più f

En animant peu à peu.
pp *cresc.*
nus. Les pal - mes et les fleurs at-ten - dent les heureux vain -

pp *cresc.*
nus. Les pal - mes et les fleurs at-ten - dent les heureux vain -

pp *cresc.*
dans la li - ce, Les pal - mes et les fleurs at-ten - dent les heureux vain -

pp *cresc.*
ver - te. Les pal - mes et les fleurs at-ten - dent les heureux vain -

En animant peu à peu.
p *cresc.*

17

queurs! _____

queurs! _____

queurs! _____

queurs! _____

f *mf* *dim.*

Tromp.

Modérément animé.

p cresc. *ff*

(I) (M. ♩ = 104)
Sopranos

18

Si vous cueillez à pleines mains, Nous

dim. *p*

vous di-ront nos vieux re-frains, Nous vous dirons nos vieux re-frains,

Gai! qui fê-tent le mois de mai, Gai le mois de mai!

2 Tromp.

19 *mf* (II)

Ces chants, l'é-cho de nos é-bats, Ryth-mant nos dan-ses

pas à pas, — Ryth - mant nos dan-ses pas à pas, Gai! Aux rondes du

20

mois de mai! Gai le mois de Mai!

cresc.

cresc.

21

pp

(III)
Tromp. 1^{ers} Sop.

Tromb. Ces chants qui font aux

f carillons

p

22

yeux ravis Mous - ser les biè - res du pays, — Les biè - res blon - des

cresc.

du pays, Gai! au souffle du mois de mai, Gai le mois de Mai!

f

1 2

23

dim.

mf cresc.

ff

24

Trompettes.

Tromp.

Sopr.

Ils

Perc.

cresc.

sf

(IV)

chantent fiers la li - berté, Ils chantent fiers la li - berté, — Et

p stacc.

sf

rient na - ifs dans leur gai - té, Gai! quand brille le mois de Mai!

p stacc.

sf

25

Sop.

cresc.

Gai le mois de Mai!

Gai marquons le pas!

Place à nos é -

p cresc.

Gai marquons le pas!

Place à nos é -

*pp**cresc.*

Gai le mois de Mai!

Gai marquons le pas!

Place à nos é -

*pp**cresc.*

Gai le mois de Mai!

Gai marquons le pas!

Place à nos é -

*più f**p*

bats!

Mous - se bière de nos pays

Et pé-tille à nos yeux ravis!

bats!

Mous - se bière de nos pays

Et pé-tille à nos yeux ravis!

bats!

Mous - se bière de nos pays

Et pé-tille à nos yeux ravis!

bats!

Mous - se bière de nos pays

Et pé-tille à nos yeux ravis!

26

f Tour - ne, ron - de; ser - rons les mains!

f Tour ne, ron - de; ser - rons les mains!

mf Tourne et chan - te nos vieux re - frains,

mf Tourne et chan - te nos vieux re - frains,

mf

p cresc.

f 1^{er} et 2^e Sopranos.
Voix na - ï - ves de nos gaîtés

p cresc. Gai! marquons le

p cresc. Gai! marquons le

cresc. de nos libertés les fiers é - chos *p cresc.* Gai! marquons le

cresc. de nos libertés les fiers é - chos *p cresc.* Gai! marquons le

cresc. *f* *p cresc.*

27

pas et place à nos é - bats à nos é -

pas et place à nos é - bats à nos é -

pas et place à nos é - bats à nos é -

pas et place à nos é - bats place à nos é - bats à nos é -

più f

1 2 3

f bats. *f* 2^{ds} Sop. Gai! le mois de

f bats. *f* Gai! le mois de

f bats. *f*

f bats. *f* Gai! le mois de

ff *ff*

1. Sop. *p dim.*
Gai! le mois de Mai! Gai! le mois de Mai!

2. Sop. *p dim.*
Mai! Gai! le mois de Mai! Gai! le

Contr. *p dim.*
Mai! Gai! le mois de Mai!

Ténors *p dim.*
Gai! le mois de Mai! Gai! le mois de Mai!

Basses. *p dim.*
Mai! Gai! le mois de Mai! Gai! le

dim. *p*

1. Sop. *p*
Gai le mois de Mai!

2. Sop. *p*
mois de Mai!

Tén. *p*
Gai le mois de Mai!

Basse. *p*
mois de Mai!

p cresc. poco a poco

cresc. *f*

2/4

8.....

con 8 ad lib.....

sf *ff*

2a.

1.2. Sop. *ff* **30** 1 2

Contr. *ff* Gail! le mois de Mai!

Tén. *ff* Gail! le mois de Mai!

Bas. *ff* Gail! le mois de Mai!

3

ad lib. au signe
page 27

Lentement.

marc.

marc.

First system of musical notation, featuring piano (p) and forte (sf) dynamics, and marcato (marc.) markings. The music is in 9/8 time and B-flat major.

Très animé.

Second system of musical notation, featuring forte (f) dynamics and crescendo (cresc.) markings. The music is in 9/8 time and B-flat major.

f en animant peu à peu

Third system of musical notation, featuring piano (pp) and forte (f) dynamics, and marcato (marc.) markings. The music is in 9/8 time and B-flat major.

Lentement

marc.

Fourth system of musical notation, featuring mezzo-forte (mf) and sforzando (sf) dynamics, and marcato (marc.) markings. The music is in 9/8 time and B-flat major.

Fifth system of musical notation, featuring piano (p) and forte (sf) dynamics, and marcato (marc.) markings. The music is in 9/8 time and B-flat major.

en animant

Assez animé.

Sixth system of musical notation, featuring piano (p) and forte (sf) dynamics, and marcato (marc.) markings. The music is in 9/8 time and B-flat major.

Tromp.

Assez retenu.

sf languement

dim.

First system of musical notation. The top staff contains a melodic line with a half note, a quarter note, and a half note. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. A dynamic marking *p* (piano) is present in the right hand.

Second system of musical notation. The piano accompaniment continues with eighth-note patterns. The right hand has a melodic line with a dynamic marking *f* (forte). The left hand has a melodic line with a dynamic marking *mf* (mezzo-forte). A dynamic marking *p* (piano) is present in the right hand. The system ends with a dynamic marking *marc.* (marcato).

Third system of musical notation. The piano accompaniment continues with eighth-note patterns. The right hand has a melodic line with a dynamic marking *f* (forte). The left hand has a melodic line with a dynamic marking *p* (piano). The system ends with a dynamic marking *marc.* (marcato).

Fourth system of musical notation. The piano accompaniment continues with eighth-note patterns. The right hand has a melodic line with a dynamic marking *mf* (mezzo-forte) and *poco f* (poco forte). The left hand has a melodic line with a dynamic marking *poco f marc.* (poco forte marcato).

Fifth system of musical notation. The piano accompaniment continues with eighth-note patterns. The right hand has a melodic line with a dynamic marking *dim.* (diminuendo). The left hand has a melodic line with a dynamic marking *f* (forte). The system ends with a dynamic marking *mf* (mezzo-forte).

Sixth system of musical notation. The piano accompaniment continues with eighth-note patterns. The right hand has a melodic line with a dynamic marking *f* (forte). The left hand has a melodic line with a dynamic marking *p* (piano). The system ends with a dynamic marking *f marc.* (forte marcato).

First system of musical notation. The treble staff features a complex, flowing melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a steady accompaniment with eighth notes. A *dim.* (diminuendo) marking is present in the treble staff. A triplet of eighth notes is marked with a '3' in the bass staff.

Second system of musical notation. The treble staff continues with intricate melodic patterns, including some sixteenth-note runs. The bass staff has a more active role with eighth-note accompaniment. Dynamics include *marc. ff* (marcato fortissimo) and *f* (forte). A 4/4 time signature change is indicated. A triplet of eighth notes is marked with a '3' in the bass staff.

Third system of musical notation. The treble staff features dense, rapid sixteenth-note passages. The bass staff has a more melodic line with some rests. A *tr.* (trill) marking is present in the bass staff.

Fourth system of musical notation. The treble staff has a series of chords and short melodic fragments. The bass staff has a simple, sustained line. Dynamics include *dim* (diminuendo) and *pp dolce* (pianissimo dolce). A *cantabile* marking is present in the bass staff.

Fifth system of musical notation. The treble staff continues with chords and short melodic fragments. The bass staff has a simple, sustained line.

First system of musical notation. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It contains a series of eighth-note chords. The lower staff is in bass clef with the same key signature and common time. It begins with a forte (*f*) dynamic, followed by a triplet of eighth notes marked with an accent (>) and a piano (*pp*) dynamic. A *pizz* (pizzicato) instruction is written above the staff. A 2/4 time signature change occurs after a double bar line. The system ends with a common time signature (C) and a repeat sign.

Second system of musical notation. The upper staff continues with eighth-note chords in treble clef. The lower staff features a series of half notes in bass clef, each marked with an accent (^). The system is marked with a repeat sign and a dotted line with the number 8 above it.

Third system of musical notation. The upper staff continues with eighth-note chords in treble clef. The lower staff features a series of half notes in bass clef. The system ends with a forte (*ff*) dynamic marking. The system is marked with a repeat sign and a dotted line with the number 8 above it.

Fourth system of musical notation. The upper staff continues with eighth-note chords in treble clef. The lower staff features a series of half notes in bass clef, each marked with an accent (^). A *poco cresc.* (poco crescendo) instruction is written above the staff. The system ends with a piano (*pp*) dynamic marking. The system is marked with a repeat sign and a dotted line with the number 8 above it.

Fifth system of musical notation. The upper staff continues with eighth-note chords in treble clef. The lower staff features a series of half notes in bass clef, each marked with an accent (^). The system ends with a piano (*p*) dynamic marking. The system is marked with a repeat sign and a dotted line with the number 8 above it.

This page contains six systems of musical notation for piano, written in a key with four flats (B-flat, E-flat, A-flat, D-flat). The notation is dense and features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *pp*, *cresc.*, *ff*, *dim.*, *p*, and *f* are used throughout. Articulation marks like accents (^) and breath marks (v) are present. The systems are connected by a dotted line at the top. The first system begins with a measure rest in the bass staff and a *pp* marking. The second system includes a *cresc.* marking and a *f* marking. The third system features *ff* and *cresc.* markings. The fourth system includes *ff dim.* and *p cresc.* markings. The fifth system includes a *p* marking. The sixth system includes a *f* marking and a *Qw.* marking with an asterisk.

First system of musical notation. Treble and bass staves. Dynamics: *fp* (first measure), *f* (second measure). Articulation: accents (^) on many notes. A slur connects a group of notes in the treble staff.

Second system of musical notation. Treble and bass staves. Dynamics: *ff* (first measure), *dim.* (second measure), *p cresc.* (third measure). Articulation: accents (^) and slurs. A triplet of eighth notes is marked with a '3'.

Third system of musical notation. Treble and bass staves. Dynamics: *ff* (first measure), *più f* (third measure). Articulation: accents (^) and slurs. A triplet of eighth notes is marked with an '8'.

Fourth system of musical notation. Treble and bass staves. Dynamics: *fff* (first measure). Articulation: accents (^) and slurs.

Fifth system of musical notation. Treble and bass staves. Dynamics: *ff* (first measure), *ff* (last measure). Articulation: accents (^) and slurs. A section is marked '(Tromp.)' in the bass staff. A fermata is present over a note in the bass staff.

Sixth system of musical notation. Treble and bass staves. Dynamics: *dim.* (first measure), *p* (second measure). Articulation: accents (^) and slurs. A section is marked with a '%' symbol. A fermata is present over a note in the bass staff.

First system of the musical score. The right hand features a series of chords, with a *cresc.* marking and a *mf* dynamic. The left hand plays a triplet of eighth notes.

Second system of the musical score. The right hand continues with chords, marked *dim.*. The left hand continues with a triplet of eighth notes.

Third system of the musical score. The right hand has a triplet of eighth notes, marked *più p*. The left hand has a triplet of eighth notes, marked *p*. The system concludes with a key signature change to D major and a time signature change to 9/8.

Fourth system of the musical score. The right hand has a triplet of eighth notes, marked *cresc.*. The left hand has a triplet of eighth notes, marked *f*. The system concludes with a key signature change to D major and a time signature change to 12/8.

Fifth system of the musical score, starting with measure 41. The right hand has a triplet of eighth notes, marked *rit.*. The left hand has a triplet of eighth notes, marked *dim.*. The system concludes with a key signature change to D major and a time signature change to 12/8.

Sixth system of the musical score. The right hand has a triplet of eighth notes, marked *rit.*. The left hand has a triplet of eighth notes, marked *dim.*. The system concludes with a key signature change to D major and a time signature change to 12/8.

42

Très animé. ♩ - 160.

più dim. *pp*

cresc. poco a poco

43

f *Tromp.* *f*

f *Tromp.* *f*

44

dim. *Tromp.*

Contraltos.

p
O Gaî - té, quand tu t'é - veil - les

p
O Gaî - té, quand tu t'é - veil - les

pp *pp*

Mai ga - zouil - le dans les nids; Et les fleurs de

Mai ga - zouil - le dans les nids; Et les fleurs de

leurs cor - beil - les Vi - dent leurs tré - sors bé - nis;

leurs cor - beil - les Vi - dent leurs tré - sors bé - nis;

Le vin mous - se dans le ver - re A la table où

Le vin mous - se dans le ver - re A la table où

46

tu pa - rais; Et la dan - se s'ac - cé - -
 tu pa - rais; Et la dan - se s'ac - cé - -

ppp

lè - re quand jail - lit ton ri - re frais!
 lè - re quand jail - lit ton ri - re frais!

1^{re} et 2^{de} Sop.

47

ff
 Con. O Gaî - té, quand tu t'é - veil - les, Mai ga - zouil - le dans les
ff
 Ten. O Gaî - té, quand tu t'é - veil - les, Mai ga - zouil - le dans les
ff
 Bass. O Gaî - té, quand tu t'é - veil - les, Mai ga - zouil - le dans les

ff marc.

nids, Et les fleurs de leurs cor-beil-les Vi-dent leurs tré-sors bé-

nids, Et les fleurs de leurs cor-beil-les Vi-dent leurs tré-sors bé-

nids, Et les fleurs de leurs cor-beil-les Vi-dent leurs tré-sors bé-

nids, Et les fleurs de leurs cor-beil-les Vi-dent leurs tré-sors bé-

ff marc.

nis; Le vin mous-se dans le ver-re A la table où tu pa-

nis; Le vin mous-se dans le ver-re A la table où tu pa-

nis; Le vin mous-se dans le ver-re A la table où tu pa-

nis; Le vin mous-se dans le ver-re A la table où tu pa-

48

mf

mf

mf

mf

49

f
- rais, Et la dan-se s'ac-cé-lè-re Quand jail-lit ton ri-re

f
- rais, Et la dan-se s'ac-cé-lè-re Quand jail-lit ton ri-re

f
- rais, Et la dan-se s'ac-cé-lè-re Quand jail-lit ton ri-re

f
- rais, Et la dan-se s'ac-cé-lè-re Quand jail-lit ton ri-re

ff

frais!

mf
frais! O Gaî-té com-pagne ai-ma-ble Et fi-dè-le

mf
frais! O Gaî-té com-pagne ai-ma-ble Et fi-dè-le

frais!

mf
marc.

Contr.
des aï - eux! —

Tén.
des aï - eux! —

Basses.
p
O Gaî - té, com - pagne ai -

p
marc.

- ma - ble, Notre hô - tesse ac - corte, af - fa - ble,

2^{ds} Sop.
p cresc.
O Gaî - té, com - pagne ai - ma - ble O Gaî - té, com -

1^o et 2^o
mf

Ténors.
p cresc.
O Gaî - té, com - pagne ai - ma - ble O Gaî - té, com -

mf

Barytons.
p cresc.
O Gaî - té, com - pagne ai - ma - ble O Gaî - té, com -

mf Basses.

p > cresc.

52

-paigne ai - ma - ble, Notre hô - tesse ac - corte, af - fa - ble, Qui pré - si - des
 Notre hô - tesse ac - corte, af - fa - ble, Qui pré - si - des
 -paigne ai - ma - ble, Notre hô - tesse ac - corte, af - fa - ble, Qui pré - si - des
 -paigne ai - ma - ble, Notre hô - tesse ac - corte, af - fa - ble, Qui pré - si - des

dans ces lieux!
 dans ces lieux!
 dans ces lieux!
 dans ces lieux! A ces jou - tes pa - ci - fi - ques,

dans ces lieux!
 dans ces lieux!
 dans ces lieux!
 dans ces lieux! A ces jou - tes pa - ci - fi - ques,

53

mf cresc. *ff*

A ces fê - tes ma - gni - fi - ques Don - ne tes é - clats ma -

mf cresc. *ff*

A ces fê - tes ma - gni - fi - ques Don - ne tes é - clats ma -

mf cresc. *ff*

A ces fê - tes ma - gni - fi - ques Don - ne tes é - clats ma -

ff

Don - ne tes é - clats ma -

54

1

2

3

- gi-ques, Prê - te ton sou - ri - re ra - di - eux!

- gi-ques, Prê - te ton sou - ri - re ra - di - eux!

- gi-ques, Prê - te ton sou - ri - re ra - di - eux!

- gi-ques, Prê - te ton sou - ri - re ra - di - eux!

Tromp.

Measures 53-55 of a musical score. The score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature is one sharp (F#). Measures 53-55 show a sequence of chords and melodic lines. Measure 55 is marked with a box containing the number 55.

Measures 56-57 of a musical score. The score consists of two staves. The first staff is treble clef, and the second is bass clef. The key signature is one sharp (F#). Measure 56 is marked with a box containing the number 56. The tempo/mood is indicated as *pp subito* and *cantabile*.

Measures 58-59 of a musical score. The score consists of two staves. The first staff is treble clef, and the second is bass clef. The key signature is one sharp (F#). Measure 58 is marked with a box containing the number 58. The tempo/mood is indicated as *pp subito* and *cantabile*.

Trompettes.



58



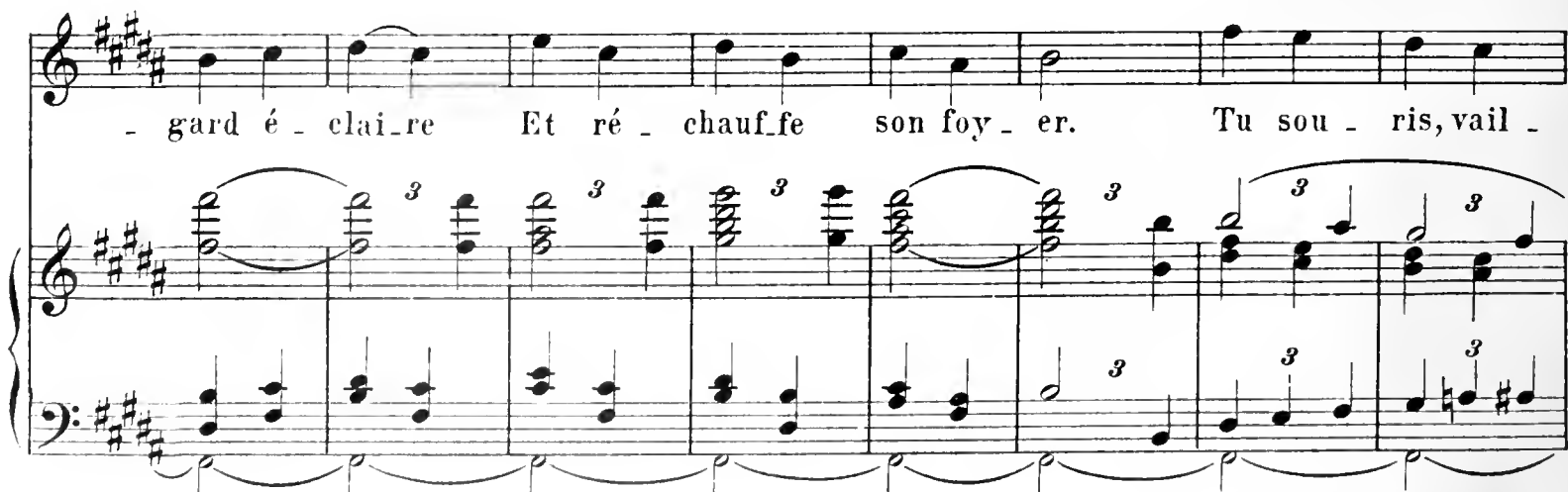
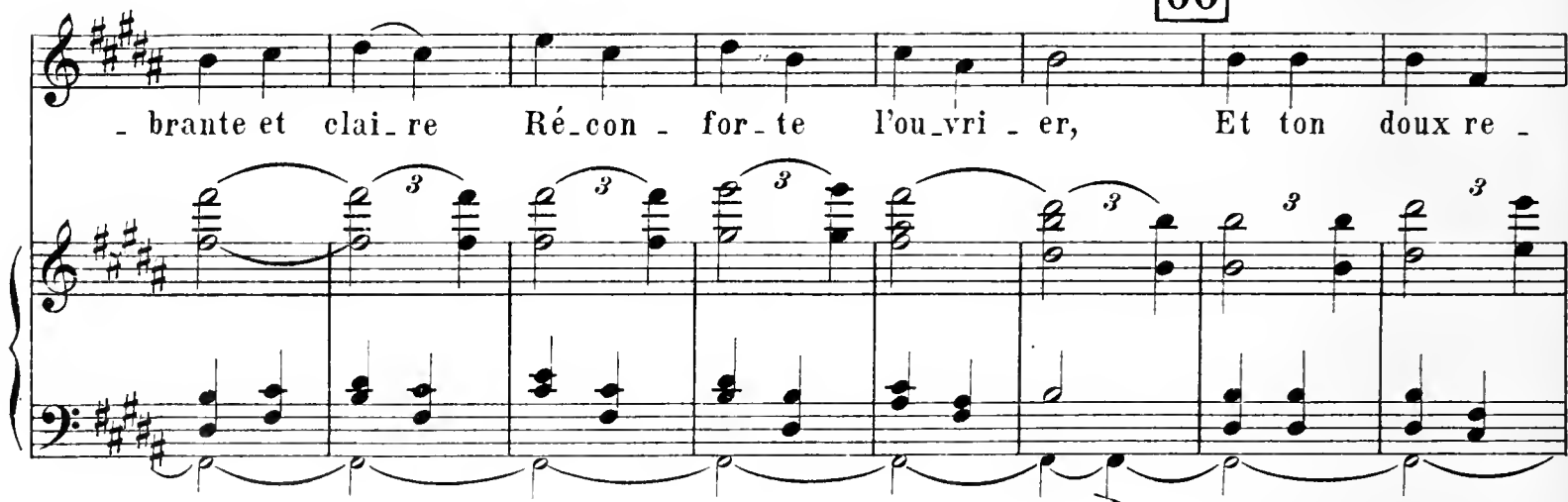
Sop.

Ta chan - son vi -

59



60



61

lante et fiè-re, OÙ me-na-ce le dan-ger, Et fleu-ris le

62

seuil de pier-re, OÙ s'ar-rê-te l'é-tran-ger.

Basses.

A nos

63

Sopranos.

Contraltos.

Ténors.

Basses.

fê-tes ma-gni-fi-ques,

A ces jou-tes pa-ci-fi-ques,

A ces jou-tes pa-ci-fi-ques,

cresc. p

p cresc.

cresc.

tutti.
ff

Prê - te tes é - clats ma - gi - ques, Ton sou - ri - re ra - di -

ff

Prê - te tes é - clats ma - gi - ques, Ton sou - ri - re ra - di -

ff

Prê - te tes é - clats ma - gi - ques, Ton sou - ri - re ra - di -

ff

Prê - te tes é - clats ma - gi - ques, Ton sou - ri - re ra - di -

ff

64

p

- eux. A nos jou - tes pa - ci - fi - ques, A nos fê - tes ma - gni -

p (quelques)

- eux. A nos jou - tes pa - ci - fi - ques, A nos fê - tes ma - gni -

3 p

- eux. Aux jou - tes pa - ci - fi - ques, Aux fê - tes ma - gni - fi -

3 p

- eux. Aux jou - tes pa - ci - fi - ques, Aux fê - tes ma - gni - fi -

p

mf

65

_fi-ques Don-ne tes é-clats ma-gi-ques, Ton sou-ri-re ra-di-

_fi-ques Don-ne tes é-clats ma-gi-ques, Ton sou-ri-re ra-di-

-ques Pro-di-gue tes sou-ri-res, Et tes é-clats ma-gi-

-ques Pro-di-gue tes sou-ri-res, Et tes é-clats ma-gi-

-eux! O Gaî-té, quand tu t'é-veil-les,

-eux! O Gaî-té, quand tu t'é-veil-les,

-ques! O Gaî-té, quand tu t'é-veil-les,

-ques! O Gaî-té, quand tu t'é-veil-les,

più f

66

O Gaî - té quand tu t'é - veil - les, Mai ga - zouil - le

O Gaî - té quand tu t'é - veil - les, Mai ga - zouil - le

O Gaî - té quand tu t'é - veil - les, Mai ga - zouil - le

O Gaî - té quand tu t'é - veil - les, Mai ga - zouil - le

p cresc.

67

dans les nids, Mai ga - zouil - le dans les nids bé -

dans les nids, Mai ga - zouil - le dans les nids bé -

dans les nids, Mai ga - zouil - le dans les nids bé -

dans les nids, Mai ga - zouil - le dans les nids bé -

p cresc.

f 1 2 3 4 5 6 7

f *f* *f* *f*

_nis! _nis! _nis! _nis!

ff marc.

8 *ff* 68

— Et tu fleu - ris le seuil de pier - re, Où s'ar - rê - te l'é - tran -

ff *ff* *ff* *ff*

— Et tu fleu - ris le seuil de pier - re, Où s'ar - rê - te l'é - tran -

— Et tu fleu - ris le seuil de pier - re, Où s'ar - rê - te l'é - tran -

— Et tu fleu - ris le seuil de pier - re, Où s'ar - rê - te l'é - tran -

ff *ff* *ff* *ff*

f *fff*

3 3 3 3

69

1

ger — Tu sou — ris vail — lante et fiè — re OÙ me — na — ce le dan — ger —

ger — Tu sou — ris vail — lante et fiè — re OÙ me — na — ce le dan — ger —

ger — Tu sou — ris vail — lante et fiè — re OÙ me — na — ce le dan — ger —

ger — Tu sou — ris vail — lante et fiè — re OÙ me — na — ce le dan — ger —

Trompettes.

2

3

4

5

70

1

2

3

O Gaî — té!

O Gaî — té!

O Gaî — té!

O Gaî — té!

ff

And.

(Tutti unis. sur SOL, ad lib.)

71

4 5 1 2 3 4

O Gaî - té! O Gaî - té! O Gaî - té! O Gaî - té!

fff marc.

marc.

72

73

74

meno f *ff* *dim.*

75

rit. *più p* *cresc.*

Ténors.

Les Basses.

Le double plus lent. (♩ = ♩) *mp* 76

O ma Bel - gi - que o

O ma Bel - gi - que o

ff *p*

mon libre et cher pa - ys, Toi, dont le

mon libre et cher pa - ys, Toi, dont le

sempre *p*

nom res - - - plen - dit dans l'his - toi - re! De l'œu - vre

nom res - - - plen - dit dans l'his - toi - re! De l'œu - vre

77

de tes fils sois fiè - re Ta gloi - réé - clate et ray -

de tes fils sois fiè - re Ta gloi - réé - clate et ray -

-onne en leur gloi - re! Ta gloi - réé - clate et rayonne en leur gloi -

-onne en leur gloi - re! Ta gloi - réé - clate et rayonne en leur gloi -

rall.

Tempo. Légèrement élargi.

ff Sa - lut, lu - miè - re, Sa - lut clair et doux ma -

ff Sa - lut, lu - miè - re, Sa - lut clair et doux ma -

ff - re! Sa - lut, lu - miè - re, Sa - lut clair et doux ma -

ff - re! Sa - lut, lu - miè - re, Sa - lut clair et doux ma -

ff

marc.

78

_tin Char - mes, beau - tés, ger - mes

_tin Char - mes, beau - tés, ger - mes

_tin Char - mes, beau - tés, ger - mes

_tin Char - mes, beau - tés, ger - mes

Tromp.

for - ces fé - con - des Tra - vail hu -

for - ces fé - con - des Tra - vail hu -

for - ces fé - con - des Tra - vail hu -

for - ces fé - con - des Tra - vail hu -

- main, puissant gé - ni - e Qui d'un é -

- main, puissant gé - ni - e Qui d'un é -

- main, puissant gé - ni - e Qui d'un é -

- main, puissant gé - ni - e Qui d'un é -

lan joins les cœurs et les mon - des, Sa-lut à

lan joins les cœurs et les mon - des, Sa-lut à

lan joins les cœurs et les mon - des, Sa-lut à

lan joins les cœurs et les mon - des, Sa-lut à

toi, salut travail, génie hu-main Qui joins les mon - des!

toi, salut travail, génie hu-main Qui joins les mon - des!

toi, salut travail, génie hu-main Qui joins les mon - des!

toi, salut travail, génie hu-main Qui joins les mon - des!

marcatiss.

animato.

80

p

rall.

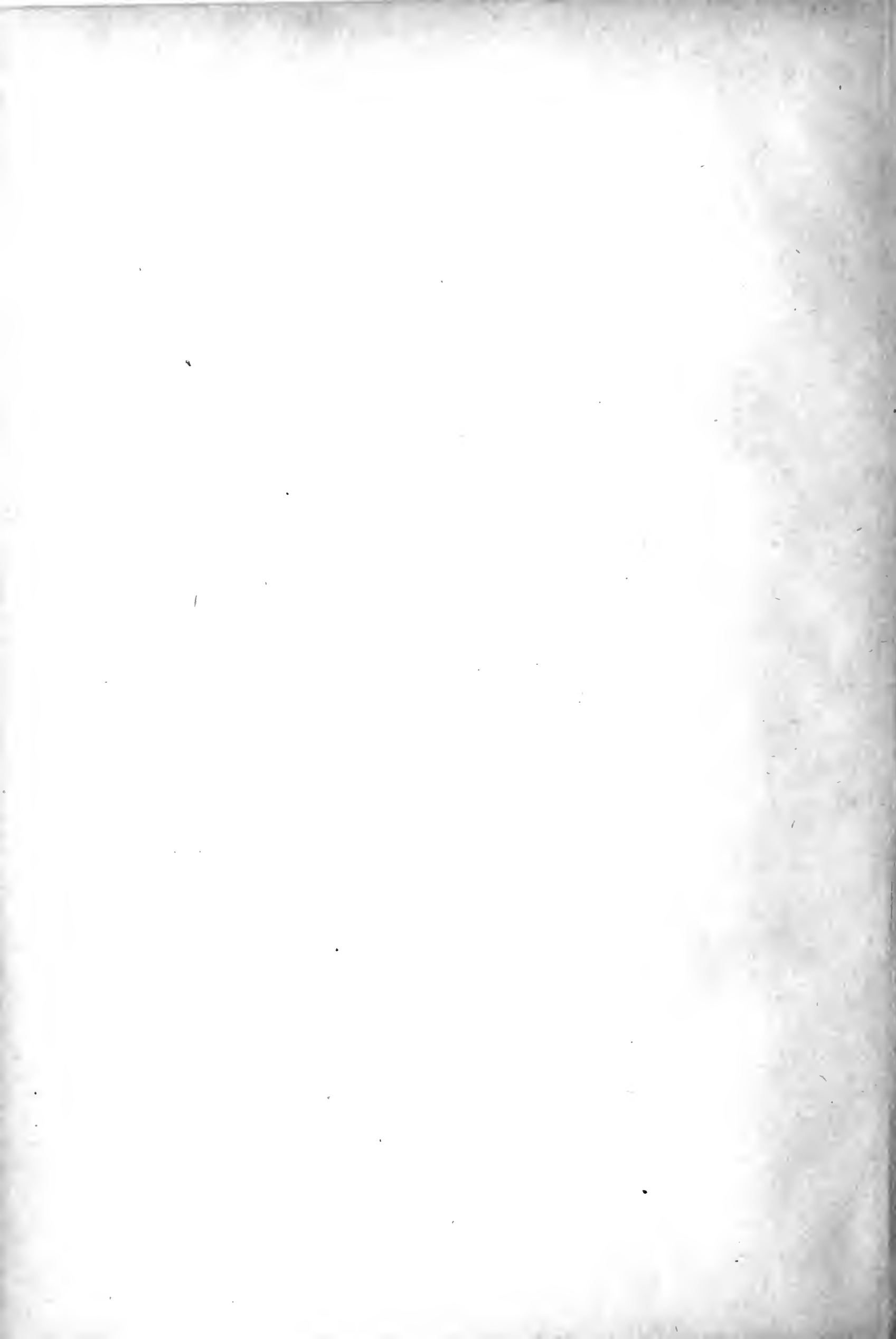
The image displays a musical score for four voices: Sopranos, Contraltos, Ténors, and Basses. The music is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The vocal parts are written on staves with treble clefs for Sopranos and Contraltos, and bass clefs for Ténors and Basses. The lyrics are in French: "Salut à toi, Dieu qui nous gouvernes." The score includes dynamic markings of *f* (forte) and *ff* (fortissimo). The vocal lines are synchronized, with the lyrics "Sa-lut à toi" appearing on the first staff of each part. The music is a setting of a hymn, likely from the French liturgical tradition.

Plus élargi. Sa-lut à toi Sa-

A musical score for a piano piece, labeled 'Plus élargi.' The score is written for two staves, treble and bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The music features a series of chords and melodic lines, with a prominent 'fff' (fortissimo) marking in the right hand towards the end of the excerpt. The lyrics 'Sa-lut à toi Sa-' are written above the right hand.

The image displays a musical score for the piece "Salut à toi!". It consists of five staves. The top four staves are for vocal parts, each with a treble clef and a key signature of two flats (B-flat and E-flat). The vocal parts are arranged in a four-part setting, with the lyrics "Sa - lut à toi!" written below each staff. The piano accompaniment is on the bottom staff, featuring a bass clef and the same key signature. The piano part includes a series of chords and arpeggiated figures. The score is marked with a forte dynamic (ff) and includes a repeat sign at the end.





M Gilson, Paul
1533 Cantate pour l'inauguration
G45C3 de l'Exposition internationale
 de Bruxelles, 1897. Piano-
 vocal score. French,
 Cantate

Music

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